

LOST: THE OFFICIAL MAGAZINE PRESENTS
DARK TERRITORY SPECIAL!
SEASON 5 LATEST NEWS!

LOST™

SMOKE MONSTER ATTACK
IN-DEPTH VFX EXPOSÉ

MAGAZINE

HIT THE DECKS...

TALES FROM THE FREIGHTER

DESMOND: EXCLUSIVE INTERVIEW
JIN & MICHAEL: EXPLOSIVE SCRIPT SECRETS
RESURRECTION: THE DEAD CREW RETURN

THE WHISPERS
CHILLING SCENES ANALYZED

ISLAND ART
LOST'S JACK BENDER ON
DIRECTING & SCULPTING

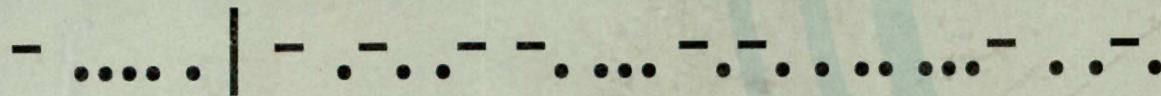


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ISSUE #19 NOV/DEC '08



THE TRANSCREIVER



< MESSAGE START >

A frightening as this is – it's a few *months* to go until the brand new season of *Lost* airs – being on the island can be even *more* terrifying: roaring clouds of black smoke; flesh-crawling whispers; and subterranean chambers that house bizarre experiments. We love a good scare, and so, as regular *Lost Magazine* followers will know, whenever it's Halloween, we put together what you have in your hands right now: something we like to call our Dark Territory Special...

The Shape of Things to Come featured one of the most devastating appearances by the smoke monster, and we're extremely pleased to be able to bring an in-depth feature all about 'ol Smokey: Visual Effects Supervisor Mitch Suskin talks us through the creative process of how they got that angry cloud to attack Keamy and his troops. We also have a very special smoke monster-themed variant cover out there, featuring Charlie and Eko – who both experienced it in very different ways – so ask your local comic store about getting that.

Whispers? Can you hear... *whispers*? Make sure you keep the light on for our look back at the moments when those weird voices have spooked the castaways. I'd forgotten how many times they've occurred, plus, how many heart-wrenching events have followed their 'appearances.'

Scares aside, Co-Creator/Executive Producer Damon Lindelof answers more of your fan questions; Executive Producer Jack Bender talks island life and also gives us a tour of his amazing artwork; and we give you exclusive script extracts from that intense sequence where Michael and Jin got stranded on the freighter as the bomb was set to blow...

Right, I'm off to dress up as a Ben Templesmith-style vampire...

"Namaste" (...hard to say with fangs in),

Paul Terry
Editor

< MESSAGE END >



LOST

ISSUE #19 NOV/DEC 2008



COLLECTOR'S SPECIAL

It's around that time again: Halloween... so once again, we're in Dark Territory. Don't miss out on this rare variant cover featuring Charlie, Eko and the smoke monster...

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www.titanmagazines.com

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Last issue, we stayed outside. Now it's time to brave the descent deep down inside to discover the true nature of the Orchid...



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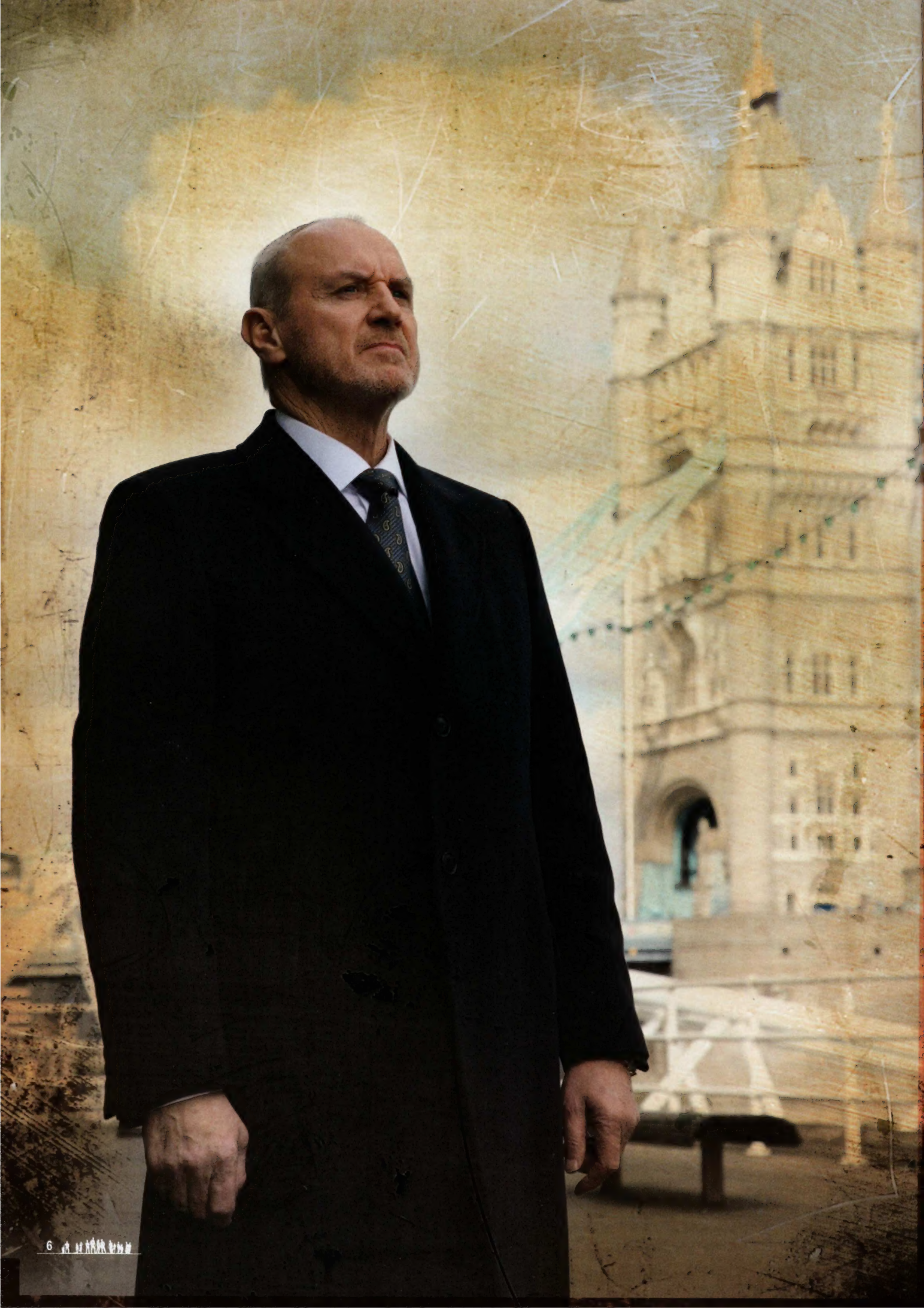
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New Transmissions

News from the *Lost* world and beyond...



UNEARTHED TREASURES

Season five is coming, and we got *Lost* Executive Producers **ADAM HOROWITZ & EDDY KITSIS** to unearth a few treasures, revealing what kind of things we can expect next year as the show enters its penultimate chapter...

Words: Tara Bennett

We still have a long wait until new *Lost* episodes, so let's look back to last summer for some hints to the future. At San Diego Comic-Con, Damon and Carlton discussed a few things like Locke and Jin still being involved the upcoming episodes and more changes in the show's structure. What's got you most excited about the implications of those revelations?

Adam Horowitz: It's been said so many times that there are only 30-some episodes left and we are really excited to tell the rest of the story. I think that after last year's season, with the flash-forwards, this year we are excited to find a way to keep the show moving in a fun way.

Now that you finally get to tell the "rest" of the story, it's time to reveal what the big story is all about. Is it scary for the writing team? In previous seasons, you were supposed to be vague. Now that you get to lay it all out there, audiences could be critical of the overall story...

AH: It's always been scary from season one on because this show has constantly been changing. It's been one of the things that's been challenging and exciting as writers on the show.

Eddy Kitsis: And it has to be scary because that's what makes it so challenging and fun.

AH: We have no way of knowing how people will react but our hope is that, as they have thus far, the audience will stay with us and trust us to take them to a place we hope they like.

EK: For us, we are telling the story that we think is best and that we are really excited to tell. We try to write as fearlessly as possible because once you start worrying if people will hate it or not then you start questioning what you are doing. As best as you can, we try to shut out everything and just tell the story.

Season five will be interesting because the writers will have finished all the scripts before the first episode airs in February 2009. Are you looking forward to just watching how the audience absorbs it all?

EK: Yes, it is fun to be able to finally just air it the whole way through and keep working on it and keep the momentum. But it is scarier in the sense that you don't have anyone's reaction so you are flying blind through the whole [season].

Now that you know you only have about 30 episodes left are you finding that more stories are bubbling up than you expected or is it all coming together as you'd hoped?

EK: Both. I would say there are times when we are like, "Oh man there is so

much to tell – how are we going to tell it all?" But then you are like, "Well, we planned for this, so it's working."

What will your first episode you both write for in season five?

EK: We are going to be doing episode number two.

What's got you most excited to see play out in season five?

EK: What's the best way to not answer this? Insert creative deflection here [laughs]...

AH: I think coming off the finale last year, we're really excited to continue the stories we set up there.

Lastly, what's new in the writers' room this season?

AH: We're very excited and lucky to have Melinda Hsu Taylor and Paul Zbyszewski. They've been amazing additions to the staff. ☺

Turn the page for more *Lost* news: an in-depth report from this year's San Diego Comic-Con...

New Transmissions

News from the *Lost* world and beyond...



THE LONG CON

At this year's **SAN DIEGO COMIC-CON**, there wasn't just a *Lost* panel giving fans a teaser for season five. Along with Co-Creator/Executive Producer **DAMON LINDELOF** and Executive Producer **CARLTON CUSE**, there was a surprise appearance by **MATTHEW FOX**, and even some Dharma recruiting going on...

Report: Tara Bennett Photos: Bill Edwards

What better place to find the cream of the intelligence crop than San Diego Comic-Con where 130,000 fans of all things "alternative" and *Lost* showed up ripe for The Dharma Initiative pickings. It was there, in the middle of the huge show floor – at the tiny booth #3529 hosted by Octagon Global Recruiting – that many of those eager attendees were welcomed with a very unique "test" used to determine who fit their very particular standards. With enigmatic queries like, "A turtle is on its back in the middle of a road. What do you do?" and "You just took away a child's favorite toy." Everyone was left asking, "Why? What's next?"

The answer came at midday on Saturday in the biggest public room at Comic-Con – Hall H – where *Lost* Executive Producers Damon Lindelof and Carlton Cuse hosted their fifth annual panel to chat with the truly devoted fans of their show. Upgrading to the largest venue at the con meant thousands literally waited hours to score one of 6,500 seats in order to hear the two guys finally come out of their self-imposed "radio silence" since the epic fourth season finale, *There's No Place Like Home*. Just moments after the pair sat down, they revealed that, for the first time ever, the panel was being co-sponsored by none other than The Dharma Initiative (as they sipped conspicuously from their oversized Dharma cups).

Carlton and Damon welcomed Head of Recruiting, Hans Van Eeghen onstage



where he explained their testing presence at the Dharma booth. Yet despite the ample number of applicants, Van Eeghen quite bluntly let the crowd know their overall testing performance was "abysmal." "They were truly pathetic," he continued. "We believed this was the ideal gathering to find top quality men and women to serve... but instead we found you. Boys and girls in a state of perpetual arrested development. You all sicken me."

He then treated the enthusiastic crowd of "slackers" with some of the best of the worst testers that were recorded in their booth. Like deer in headlights, the participants answered their questions with quizzical looks or ridiculous growls and grunts. Van Eeghen rolled his eyes in dismay but did confirm that a few candidates made the cut. He brought a few onstage, including a nerdy, young recruit named Dan Bronson, and explained that he would escort them back to the Dharma booth for "Phase Two" of the process.

With everyone present perplexed, Damon and Carlton took control of the stage once again and started in earnest with what's become their modus operandi for the panel – opening the floor for the fan Q&A. With a huge line of audience members queued up to grill the guys at a lone microphone, the showrunners told them to bring it on, because this year, question-positors would earn a prize in theme with their topic from a special Dharma Mystery Prize box.

One of the first questioners asked about the fates of both "presumed" dead cast members, Jin and Locke. "You have not seen the last of those two characters," Cuse assuaged the relieved crowd. "Death is a relative term, really. In the timelines of those characters, there is still a lot of story yet to be told."

Another fan wanted to know if Danielle Rousseau would ever get her mysterious pre-island life story, explained. Cuse confirmed that, "You will see, definitively this year, Rousseau's story, but to use the

"[RICHARD ALPERT] IS QUITE OLD. OBVIOUSLY WE HAVE HINTED BEFORE THAT AGING ON THE ISLAND IS A DIFFERENT PROCESS AS PEOPLE HEAL..."
 – EXECUTIVE PRODUCER CARLTON CUSE

QUESTIONS & PRIZES

For those who weren't at Comic-Con, here is a comprehensive list of the fan questions and the prizes they garnered...

Question 1 – When the hatch imploded, did the island move?

Prize = Oceanic Airlines water bottle.

Question 2 – Are Jin and Locke in season five?

Prize = A mini Jin panda bear.

Question 3 – When will the next season start?

Prize = A *Lost* calendar.

Question 4 – Favorite seasons and episodes?

Prize = An Apollo candy bar and shirt.

Question 5 – What's up with the city reflection in the promo?

Prize = *Heroes* DVD for "slapping us around."

Question 6 – Will there be a Rousseau flashback?

Prize = "I am *Lost*" luggage tags.

Question 7 – Any issues with the SAG strike?

Prize = Photo of Nikki & Paolo.

Question 8 – Do the writers know the end?

Prize = Lifejacket signed by writers.

Question 9 – Any special guests like Harold Perrineau this year?

Prize = Actor-signed *Lost* DVD.

Question 10 – Based on *Lost Horizon*?

Prize = A *Lost* Book Club book.

Question 11 – Is Vincent alive?

Prize = A mini polar bear.

Question 12 – Are Jack and Kate the true pairing?

Prize = A signed Jack action figure.

Question 13 – Will Kate see Sawyer again?

Prize = A signed cast poster.

Question 14 – What happened to Faraday on the boat?

Prize = A Faraday tie.

Question 15 – Will there still be flash-forwards?

Prize = Hanso foundation hat.

Question 16 – How does the show end?

Prize = Six-pack of Dharma beer.

Question 17 – Explain the secondary protocol notebook?

Prize = Dharma ranch dressing.

Question 18 – Are there planned season arcs?

Prize = A signed dry eraser.

Question 19 – How old is Richard Alpert?

Prize = "I asked a Richard Alpert question and all I got was this lousy T-shirt" T-shirt.





word flashback might be disingenuous. There will still be flashbacks and flash-forwards on the show but we are doing something different this year to mix it up."

Lindelof continued, "We are steering away from the word 'flashback' and embracing a whole new word. Once again, when season five starts, you're not going to know *when* and *where* you are. We do this fun thing every year where we let the audience figure out where they are." Cuse teased, "There will be storytelling of people on the island and off the island in different periods of time. It's just going to be organized differently because we felt constrained by the rules of just flashbacks and flash-forwards."

About midway through the questions, Cuse and Lindelof took a moment to debate the accuracy of the Jack Shephard action figure they planned to give away and, on cue, out walked Matthew Fox to clear the air. The crowd erupted at his appearance as he then signed the figure and handed it personally to the stunned and lucky audience member. He joined the showrunners onstage to listen to more questions like just how old Richard Alpert is and if he has four toes?

Cuse smiled, "He is quite old. Obviously, we have hinted before that aging on the island is a different process as people heal. We've also seen Richard in different time periods and he looks pretty much the same. Hopefully, that's an engaging mystery for season five and you will learn more." Lindelof then asked Matt how old he thought Alpert was. A bemused Fox said, "125 years old?" And Lindelof said, "Wrong."

The last question posed was supposed to deal with the name Jeremy Bentham (Locke's coffin alias), but the panel was then interrupted by a breathless Dharma recruit Dan Bronson barreling onstage with a personal video camera

shouting, "After four freaking seasons, these people deserve some answers!" Bronson says he secretly recorded "Phase Two" with his camera and that he would show it to the audience. Running offstage to "plug in" his tape, the audience got to see Dan's secretive POV walking to the booth and then being assembled by Hans to watch a special video.

And surprise, it featured yet another Comic-Con exclusive of Dr. Marvin Candle being taped in a dated family room, giving a very cryptic speech directly to the camera:

"Hello. My name is Dr. Marvin Candle and I... you know what? Forget it. No point in games anymore, right? If you're watching this now, you already know that my name is, my real name is Pierre Cheng and I... (a baby cries off screen and Candle gets up from the couch and barks, 'Jennifer! Just take him outside,

"WE BELIEVED THIS WAS THE IDEAL GATHERING TO FIND TOP QUALITY MEN AND WOMEN TO SERVE [DHARMA]... BUT INSTEAD WE FOUND YOU. BOYS AND GIRLS IN A STATE OF PERPETUAL ARRESTED DEVELOPMENT. YOU ALL SICKEN ME..."

— HEAD OF RECRUITING, HANS VAN EEGHEN



please! I've got one chance at this.) [static] ...professor of theoretical astrophysics from Ann Arbor, Michigan. I was brought [static] years ago to conduct experiments to study the Kerr metric solution to the Einstein field equation and... [static] If I can hold this pinhole open long enough, you should be receiving my message roughly 30 years [static] If you're... [static] the American president is a man named George W. Bush and you share digital information instantaneously on something called the 'internet'. And, unfortunately, my colleagues and I are all dead... [static] of a violent purge, one that we are apparently powerless to escape. [static] This information comes to me from a source that has proven himself to be credible. (After fighting with the male voice behind the camera – with a voice similar to Faraday's – Cheng continues...)

"If this transmission is successful, it's proof the work I've been doing here is

valid. This place, it has extraordinary properties. I'm begging you, no matter what's happened, it's imperative that the Dharma Initiative be reconstituted. You have to continue to research [static] and you have to do it now. Time is not just of the essence, it is the essence. Perhaps you'll be able to find a way to save us, to change the past and to [static]. You can't let it..."

Appalled at the breach in security by the video playback, Hans Van Eeghen stomps onstage and roars to the crowd that the Dharma Initiative is revoking their sponsorship of the panel. He yanks his Dharma cups from Carlton and Damon, who look a little shocked with a twinkle in their eyes as they close up the Dharma box of fun and lead Matt Fox off-stage... ☹

Turn to p42 to go behind the scenes of the Orchid's infamous "bunny experiment" video...

WHERE THERE'S SMOKE...



Make sure you get your local comic book store to order you this stunning Collector's Edition of this issue! Contents are the same, but this version has the rare Mr. Eko and Charlie variant cover!

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Voices from the fuselage



THE FANS... THE THEORIES... THE VIEWS... THE DEBATES...

Got something you want to say about *Lost*? Then we want to hear it.

Email: voices@titanemail.com
or transceiver@titanemail.com

Please note: No attachments of any kind please.
We cannot send personal replies, nor send on your letters to any of the cast or crew at *Lost*.

CONCERN FOR JULIET

As I look back at season four, I can't help but feel sad for my favorite character, Juliet. Not only was she left behind on the island after wanting to leave "more than anything," but she also wasn't able to reunite with her sister, and she may even believe she sent Sun to her death by trying to save a pregnant woman from the island. And then there's her awful relationship with Ben – I don't see a bright future for poor Juliet in season five...

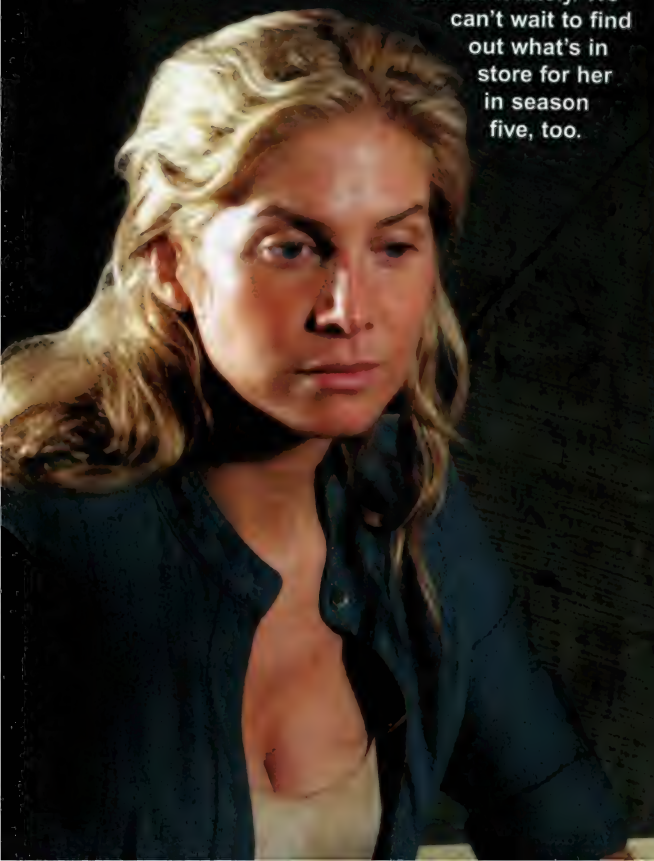
Maria L. Mercado, via email

BURKE FOR LEADER

I propose Juliet Burke for island leader in the next season – it looks like things didn't work out too well for Locke and the Others. Jack and Ben are busy trying to get back to the island, so there's no one better than Juliet to be the leader of the 'left behinders.'

Samantha Estrada, via email

... And those weren't the only letters we got about Juliet – you guys are on a mission to bring happiness into her life. And why not – she's really had a hard time of it lately. We can't wait to find out what's in store for her in season five, too.



2001: A LOST ODYSSEY

Even though we are coming up toward season five, I just wanted to go back a bit and touch upon the island arrivals for both Desmond and Juliet. Desmond had said that he'd been on the island for three years, Juliet also confided in Jack that she had been on the island for over three years in *Not in Portland*. So I was wondering, when Juliet was arriving on the submarine, did that have something to do with Desmond shipwrecking there, possibly on the same day?

Jeseeca Coffey, Pittsburgh, Pa

Interesting theory Jeseeca... Juliet arrives on the island September 21, 2001 – the same year Desmond's boat crashes on the island, and he starts pushing the button with Kelvin Joe Inman. Anyone else think Desmond and Juliet's arrivals share a connection? Write in and tell us what you think...





ALPERT'S STRANGE TEST

I want to say how big of a fan of the magazine and the show I am. Plus, I have a theory about Locke's childhood. In *Cabin Fever*, when Richard comes and puts the six objects in front of Locke and asks, "which one already belongs to you," I think the sand was the thing that belonged to him and that the sand was sand from the island. I think the island belonged to Locke from the start!

Emily Shebanek, via email

To refresh everyone's memories the other items were: a knife (which young Locke selects), a baseball glove, a compass, an old book titled *Book of Laws*, an issue of *Mystery Tales* comic book, and the vial of what appear to be sand granules... anyone else got any other theories on the object Locke should have picked?

JACK AND LOCKE RULE

I love *Lost* and I especially love Jack and Locke. Please tell me that the weak, drug-and-alcohol-addicted version of Jack is temporary and that the strong, stubborn, heroic, noble leader we grew to love on the island will return. And John Locke - I can't believe he's dead! But since Christian Shephard is also a favorite of mine, and being dead hasn't kept him from being entertaining, I'm holding out hope for Locke, too. I can't imagine *Lost* without Jack and Locke, so should I give up now and go find a 12-step program or will my two favorite characters be resurrected from the dead? Yeah I know, Jack isn't literally dead, but he might as well be.

Linda Smith, via email

Well Linda, make sure you keep an eye on the New Transmissions zone of this very magazine for all the season five updates, teasers, and previews as they come!

A TWIST IN TIME

Firstly, I love the mag and loved every episode of season four - especially the finale. Surely no one guessed it was going to be Locke in the coffin - nice twist. I must admit, Ben pushing the wheel and the island disappearing like that was amazing! I'm more perplexed now though than I ever have been with the *Lost* mystery. One final thing, Kate's phone call in the finale (the backwards voice): played forward it actually says, "The Island needs you, you have to go back before it's too late."

Stephen Large, Coventry, England

Despite the hundreds of questions we want addressed, there's one that sticks out the most - are we excited about season five? Of course we are! Keep in touch with all your views, folks. Until next time...



ABC.COM TRANSMISSIONS

Here are some examples of the comments *Lost* fans have been leaving on the *Lost Magazine* Blog recently...

Adam says...

"Does anyone know what time in the morning ABC posts the new episodes on Friday after they air?"

Esteban says...

"I missed the season finale yesterday. I tried to see if it was online today, but I didn't find it. The last episode I saw was when they got on the boat with Desmond's girlfriend and went to that island where they got picked up - which was the one right before..."

Ashley says...

"When will the show resume?"

Head to the *Lost Magazine* section at: <http://blogs.abc.com/newtransmissions> for more info, updates, answers, and to join in...

BY THE FIRE

LOVE INTIME

With his consciousness jumping all over different time periods, as well as risking his life to save his fellow castaways, Desmond has truly been a constant source of adventure, heroics and thrilling storytelling. During the summer hiatus, **HENRY IAN CUSICK** very kindly sat by our beach fire on the shores of Oahu to talk exclusively about the past season...

Words: Tara Bennett





What a season for Desmond! With your character's arc really playing out to an unexpected climax in season four, did Damon and Carlton give you any inclination of what was to come so you could fine tune your performance?

No... they still don't tell me anything [laughs!]

A lot of fans adored the events of *The Constant*. Did that story surprise you, or, seeing as you're so entrenched with Desmond now, did it simply feel natural?

There was nothing in that episode that I felt was surprising or that made me go, "Oh my God – that's groundbreaking!" I think the reason I never thought that was because I knew that Desmond was in the Army, and also that he broke up with Penny. But as 'surprises' go, I don't think that way [with this show].



Was it nice to know that Desmond's link with Penny was even deeper as his constant and their connection even transcends time?

Well, Penny's always been that since the beginning. She's always been his driving force.

Did that episode help you connect the dots with Desmond's time-jumping and let you know that he wasn't just having these weird mental episodes – that there was a powerful reason for those visions and issues?

I think that, in the other episodes, I always played the scenes just as they were written. In the earlier episodes, I was playing it that I was seeing events that either *hadn't* happened or *could* happen. So yeah, the whole time-traveling thing just explained it. But that explanation happened *after* I did it [laughs] so I am still essentially playing Desmond from scene to scene.

There was a new revelation, however, about Desmond's time spent in prison, which was another mysterious element revealed in his past...

Yes! They haven't explained that one just yet...

Does that unexplained incarceration pique your interest at all? Do you conjecture that it might be tie to why Widmore accuses him of being a coward?

It's interesting to me that Desmond has been called that. Nobody knows why. However, just because he's been *called* a coward doesn't mean that he is one. Whether that's explained or not, we'll see... I mean you could argue that Widmore called him a coward for leaving Penny and that's just his opinion as her father. Other than that, there's nothing remotely cowardly about Desmond.

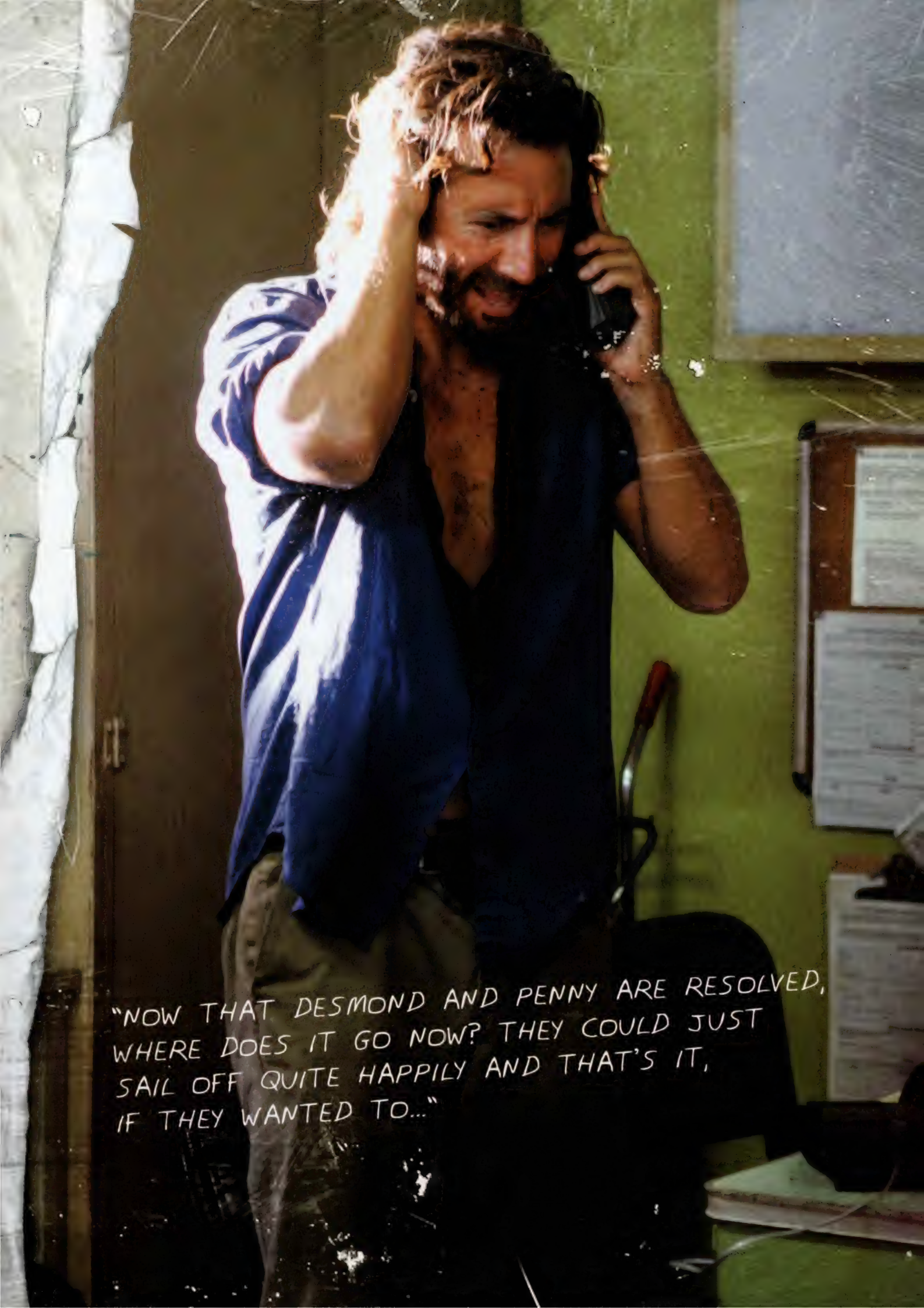
Season four was a huge year for Desmond, so were there any moments that really stood out for you or that you were particularly proud of?

Not really – I'm a really tough critic on myself! There are so many things that I hate about my scenes when I see what I do on TV. But then I'll watch it again and see that it wasn't that bad [smiles].

As a fan of the show yourself, were there aspects of the fourth season that you really enjoyed watching?

You know, I really enjoyed Matthew Fox's work a lot last season. He gave some truly great performances. I think he, in particular, had a really great season.





"NOW THAT DESMOND AND PENNY ARE RESOLVED,
WHERE DOES IT GO NOW? THEY COULD JUST
SAIL OFF QUITE HAPPILY AND THAT'S IT,
IF THEY WANTED TO..."



BY THE FIRE

"JUST BECAUSE DESMOND'S BEEN CALLED A COWARD BY WIDMORE, DOESN'T MEAN THAT HE IS ONE. YOU COULD ARGUE THAT WIDMORE CALLED HIM THAT FOR LEAVING PENNY AND THAT'S JUST HIS OPINION... OTHER THAN THAT, THERE'S NOTHING REMOTELY COWARDLY ABOUT DESMOND..."

Lost often does focus on the tragic and Desmond has certainly experienced a lot of it in three seasons. So it was one of the most shocking moments of the series when, in *There No Place Like Home Pt. II*, Desmond and Penny are finally reunited. Did you see that coming?

I was surprised at how *quickly* that get-together happened, yes! From having the phone call earlier in the season to seeing Penny, it was so fast and so sudden that I was really surprised. It also made me think, "Well, now that Desmond and Penny are resolved, where does it go now?" Because they could just sail off quite happily and that's it, if they wanted to.

For a lot of fans, these next few months are going to be panic-stricken before it's revealed whether Desmond will be back

to the world of *Lost* anytime soon. Did you feel the same way when you read the season four finale?

Yeah, there was that feeling. There always is about whether or not you'll be back for the next season, especially for me with my story ending so nicely. But then you look at what else is happening – especially with the 'Ben versus Widmore' story with the idea of "You killed my daughter... so I'll kill yours." There's a possible storyline there. So we'll see... [smiles]

After the end of season four, did you take any new roles for film/TV during the summer hiatus?

No, I decided to stay in Hawaii with my family this summer.

Lost really has really given you and your family a new home in Hawaii then?

Oh yeah! I'm loving it here in Hawaii. Probably the best part of working on *Lost* is simply living here [smiles]. 🔥



"I REALLY ENJOYED MATTHEW FOX'S WORK A LOT LAST SEASON. HE GAVE SOME TRULY GREAT PERFORMANCES..."



UNLEASHED!

You love him... We love him... Even if calling him a 'him' is a little strange, given that **THE SMOKE MONSTER** is a mysterious, frightening force on *Lost* that is yet to be truly understood. Visual Effects Supervisor **MITCH SUSKIN** reveals the challenges and excitement of bringing 'ol Smokey out to play in season four's incredible episode, *The Shape of Things to Come...*

Words: Tara Bennett

Dark Territory

The Shape of Things to Come really gave the audience its first long look at the smoke monster and what it's truly capable of doing. What were your marching orders in terms of how to portray it?

Well, for this episode the [producers] were pretty upfront from the beginning that Smokey, as we call it, was going to be in your face and we'd be seeing him. We had the cover of night which we've never really done before. So we were more concerned, not about how much we were going to see him, but how we were going to make him visible – a blackish, smoke monster in the dark, in the forest, is tricky to see.

Were you able to get any preproduction time to research the techniques you were going to use on him?

On some of the episodes, we wait until the end and we get the cut and start putting things together. This

was an episode that – because it involved Smokey and it was an effect we had a lot of questions about – we started fairly early on. We didn't have much of a time frame but immediately when we got the script we started doing R&D [Research and Development] and putting together different visions of what Smokey might do.

How much creative leeway did you have on establishing the details of Smokey's big entrance?

Jack Bender was fairly precise about what he wanted out of this. We scouted locations at several times and we talked about

where Smokey might be entering from and what he might be doing. The script was clear on what was supposed to happen in the scene and it was clear that you had to see things. Sometimes we all have rough ideas and it's an evolving process. In this case with the script, what Mr. Bender requested and what he got, we had a strong idea of what to do but how to get there was hard. I mean it's just smoke!

(continues on p24)

"IT WAS VERY CLEAR FROM DAMON AND CARLTON THAT THEY WANTED SMOKEY TO COME IN LIKE A ROLLERCOASTER OR A FREIGHT TRAIN. THEY WANTED IT TO BE FORCEFUL AND SOMEWHAT FRIGHTENING..."

ATTACKED FROM ABOVE

KEVIN DURAND tells Bryan Cairns how he thinks the experienced-in-combat Keamy felt about that terrifying assault by the smoke monster in *The Shape of Things to Come...*

"He was completely and utterly blindsided by it! Keamy had been in a lot of combat and he'd never encountered anything like that. It really shook him. Everything after that point just kept escalating. The smoke monster took me to a level where it was like, 'Alright. We have to get back to the boat and get more artillery because who knows what the hell *else* is out here? If that thing comes back, we have to make sure we take care of it.' He had no idea how they were going to do that though *[laughs]*! That thing was terrifying so it definitely raised the stakes."



Dark Territory

What was the most challenging shot?

The one shot that was most subject to interpretation was the shot where Smokey first appeared over the trees. We didn't know what direction he was going to come from or how much interaction there was going to be, so that evolved over time. It just so happens the way it was shot there was a hole in the trees that made a nice place for him to coil into the shot.

It's a very menacing entrance, so did that evolve or was that clear from the start?

We tried a couple of different ways for him to enter but it wasn't clear if he was supposed to be pouring through or looking around, more cat-like. Then it was very clear from Damon and Carlton that they

wanted it to come in like a rollercoaster or a freight train. They wanted it to be forceful and somewhat frightening. We had to spend a lot of time trying to get the smoke to look like something other than smoke in the sense of it moving and how it was lit. A lot of that was just trial and error. That shot, as far as performance, gave us the most to play with and the other shots were a lot of shots of him in the forest.

How were the forest shots different to create?

We were trying to strike a balance between how much we wanted to see him and how much we *didn't* want to see

him and which was going to be scarier. A lot of those shots we were shooting in the forest at night with nothing out there, so there were lots of branches and leaves and we were trying to figure out how to put Smokey in the background. In this case, we didn't use digital trees. We used real trees from the forest. We spent a lot of time trying to come up with ways to separate the leaves and the branches from the background so we didn't have to paint mattes for every single leaf so we could put the shot together. The compositor came up with some mercifully clever techniques that allowed us to put Smokey way in the background. The digital tools we are using are getting better and better and we did do a little bit of rotoscoping [where animators trace over live-action movement

frame-by-frame] to separate them, but there was more compositing magic to separate the trees and the branches. It's all about trying to define the foreground and putting Smokey in the background.

Speaking of the performance, did you use any inspiration from actual nature to create the actions of Smokey?

We always look at nature but Smokey is *more* than just smoke, which tends to be diffused at the end. He's more like a cloud. We looked at smoke and how clouds move to try and get an idea of what might seem natural and reasonable movement for him.

It has to be credible in the end, but it can't just be smoke. He's more

like an old visual effects technique where we used paint in a tank of water. We wanted it to be respectful of what Smokey has done in the past, but we've also never seen him quite like this. So I wanted to bring in two different groups of animators who I knew would have two different approaches to the problem. One group did the first part of Smokey where he first enters and another group did the part where the soldier gets pulled away. The first part where Smokey enters was actually a 3D smoke object that was animated and was an evolution of what Smokey had been in the past. The other team manufactured Smokey differently using elements that got us halfway there and then a lot of it was hand animated. That gave us more control for what it was doing with the soldier and it gave it more

life that way. Both techniques were successful and gave us more range than if it was just one group.

Was Smokey something you could have created on a TV budget even a few years ago?

No, but technologically there's nothing about him that's vastly complicated as an object, but that's part of what makes it so creatively difficult. You don't have arms and legs and eyes to work with, so you have to find other ways to suggest that violence or that movement to make it scary. Part of it was the choices we made in animating it, and part was the dance we did with the director and the editors – all working together trying to figure out how to make the most of what we had.



THE OTHERS

"THE BOTTOM LINE IS, SOMETHING COULD COME OUT OF THAT JUNGLE AND KILL YOU."

Even though *Lost* has shown us it is possible to survive on its uncharted island, the much sought-after land mass remains an unpredictable force of nature, just like the show itself. One of *Lost*'s primary directors, Executive Producer **JACK BENDER**, talks exclusively during the hiatus about the show's sea-faring challenges, those tricky emotional scenes, and the forthcoming fifth season...

A lot of directors have a distinct tone and look to their material. How would you describe your directing style?

Jack Bender: I would say my directing style is wrapped up in the story. Even though I am visual – and I have been a painter since I was 14-years old and I see stories visually – I never want the visuals to overwhelm the stories. Whether in terms of flashbacks or transitions on *Lost*, I've never wanted them to be gimmicky or to do

occasionally be times where the actors will want to say a line of dialogue in a slightly different way. It's never too extreme. Usually the actors will deal with Damon [Lindelof] or Carlton [Cuse] or our other writers if there is something they have a problem with, or they'll go through me or [co-executive producer] Stephen Williams. There are times, like in the finale, where we got the script and had to just go.

We didn't have one of our usual tone meetings – where we are able to talk with Damon and Carlton and the writer and go through the script very specifically in terms of things that may or may not work. There have been other times when something will happen on set and I will get an idea, like having Vincent swim out to the raft. We put our dog trainer out there and got shots of Vincent swimming out, which I knew would be very poignant, and they loved it. I am sure there are lots of examples where the directors have surprised the writers.

"I WANT OUR FLASHBACKS TO JUST BE THE CIVILIZED WORLD THAT OUR CHARACTERS LEFT..."

what other shows that go back and forth do. I want our flashbacks to just be the civilized world that our characters left.

In general, do you stick to what is on the page or do you add your own input?

I think that the team who make the show in Hawaii pretty much stick to the page and are true to it. There will

AIR-TO-SEA ADVENTURES

Executive Producer JACK BENDER discusses the challenges of filming on boats and the helicopter for season four...

"It's never easy, although it was harder to shoot on Penny's boat because it was a much smaller vessel. The freighter is like a big sound stage where there is lots of room for people and our crew to be. What was much more difficult was doing those night scenes with everyone on Penny's boat in the ocean. Jean Higgins, our co-exec/line producer, shot the entire second-unit helicopter stuff while I shot all the green screen with the actors and helicopter. It was a combination of second-unit shots with the helicopter, the helicopter landing, taking off, and the actors in the helicopter. They were very complex sequences to shoot."



Lost Executive Producer/Director Jack Binder talks Henry Ian Cusick (Desmond) through the next scene.

THE OTHERS

Rewinding for a second to season three's *Through The Looking Glass*, did you approach the flash-forward any differently than you did the flashbacks?

Well, only in that actor Matthew Fox, I, and everyone else felt he should be more directly involved in those scenes. We knew it was a flash-forward but I didn't want to do anything special to tip the audience that it wasn't a flashback. It would have been wrong to give it any more of a contemporary look. Obviously, when Jack Shephard was on the phone in the car, we had to use a cell phone, and even though I attempted to hide it, that phone was true to what he would be using in a flash-forward. Of course, there were several places on the internet that picked up on that.

Having developed a special rapport with all the actors, how tough was it saying goodbye to Dominic Monaghan?

That was very emotional and difficult. It was a hard decision to have Charlie die. There was a lot of discussion about it all season, over what the pros and cons were and what the ramifications would be. We decided as much as we love the character, Dominic as an actor, and what he brought to the show, the decision was made that we had to really cut close to the bone and kill someone who really mattered, otherwise it continued to seem like a cheat.

Lost has made bold decisions before – having Locke not being able to walk until getting on the island, which we discovered in *Walkabout* – and it will continue to make them in the following seasons.

Charlie's death was not only gut-wrenching but looked very technical too...

Yes, it was a difficult scene to do, but our production team in Hawaii is extraordinary. I was away in Los



"THE WHOLE END OF SEASON FOUR WAS UNBELIEVABLY COMPLEX. AT ONE TIME, WE HAD FOUR UNITS GOING AT THE SAME TIME..."

BURYING SECRETS

Executive Producer JACK BENDER talks about the precautions they took to ensure *There's No Place Like Home's* final reel remained revelatory...

"Obviously we are living in a day and age where information is out there. In the finale, I shot three guys in the coffin. I shot Sawyer, Desmond, and then I shot Locke last – and if Ben hadn't been in the scene, he would have been in the coffin, too. I wanted to do whatever I could to dissuade spoilers. Sadly, two weeks before the episode aired, the whole story was on the internet. I talked to the crew about it but our crew is family. We are very secure with our DVDs and all our scripts are water-marked. You just do the best you can. Short of filming two or three episodes each time and faking them out, there is nothing we can do except hope for the best and that people who do know don't ruin it for those who don't want it to be spoiled."



Angeles for a few days as we started to put together how we were going to achieve that. Through a combination of underwater shots and building a separate set – which was essentially an air-tight bay that our special effects god, Archie Ahuna, designed – the windows would break and water would be dumped into the set. Like all good plans, sometimes things don't work the first time! What happened is, we realized the force of the water coming through the window didn't look strong enough to justify the tank filling up quickly and Charlie drowning. We also realized there were tiny shards of glass from the breaking window all in the tank. If we filled that with water again, those tiny shards of sharp glass could conceivably get into Dom's eyes. We had to cancel shooting for

the day and have it completely cleaned. We brought in a special team that could air vacuum and make sure there wasn't any glass left. Then we had to do the scene again the next day with not only dump tanks but with fire hoses to give that water more force. Of course what you see is a series of shots; none of it happens all at once. Plus, we were photographing Dom drowning so it was a very emotional day. It was the end of the season, the last thing we filmed, and I made a big speech with my arm around Dom. By the way, it was Dominic's idea to cross himself right before he drowned, which was so moving. He said to me, "I think Charlie would do that because he was going to church before he got into drugs." I thought it was beautiful and told him to go for it..

Then, season four's *The Beginning of the End* took *Lost* down an entirely different path. What was interesting about starting that journey with Hurley? I loved the idea it was Hurley driving it because I thought that was unexpected. It was very smart, fresh, and unpredictable that we didn't do a Jack or Kate episode upfront. I thought the splitting up of the tribe was challenging and emotional. It was also a premiere that was a little less mind-spinning and course-altering than some of the other premieres have been. It wasn't, "Oh my God! *That's* what was in the hatch!" However, there were enough big moments that viewers loved it. I loved the fact that Hurley really took some initiative, stepped up, and took a stand for his friend Charlie. Of course, having Jorge do a cannonball was one of the great things.

Hurley telling Claire that Charlie was dead was a tearjerker. As a director, what can you do to help evoke such emotions? Specifically about Claire and Hurley, I knew that was the emotional high point of the episode. We rehearsed it and I just said to the actors, "Guys, this is it!" Good directing is good conducting. You have the best orchestra in the world, as we do with our cast, so you just need to conduct it a little bit

THE OTHERS

SHOOTING CHARACTERS

and say, "This is obviously where we are playing a big emotion, so really go for it and let yourself feel the pain!" Emilie and Jorge did it. For Hurley's speech, I just said once or twice, "Dig deeper." Your actors need to be able to deliver and they did. Good directing is also having a good cast and basically saying, "A little less, a little more," and with these actors, sometimes we don't even have to say that. They are so tuned into the story and characters that they just need the support to get there. When Matthew Fox was doing all his scenes in the finale last season and some of it this year, he was courageous enough as an actor to dig deep, put himself through that, and go there. The only thing I ever suggested to him is, like Leonard Cohen says, "There is a broken hallelujah, there is a moment in your life where you are completely at the bottom, and this is probably it for Jack." He totally agreed and went there.

Many of your episodes lately have featured Sayid, Ben, and Desmond. Was there one that really stood out?

The Constant this year was an extraordinary episode. It was really a flash all over the place, since Desmond was trapped in a moment in time and trying to reconnect with Penny. That was the most challenging for me this year in trying not to necessarily make it a time-travel episode but make it a *love story* that still allows Desmond to go in and out of time. There were a lot of conversations in prep about how to visually achieve that, and whether we wanted to do a special treatment for the transitions. We ended up being very true and real.

Another one that had so much going on was *The Shape of Things to Come*...

Yeah, that was wonderful. It was after the writers' strike when we came back. I said to Michael Emerson, "You are going to be a really busy boy," but he didn't know how busy with riding horses and falling off of them. Michael is an extraordinary actor, so it worked out well.

Since you mentioned it, what kind of headaches did the strike cause?

Well, Stephen was shooting that episode

Even after four seasons, with so many fascinating characters on *Lost*, Executive Producer JACK BENDER reveals there are still some he hasn't directed yet...

"I'd love to do a Sun and Jin episode — since I never have! It's so weird. Stephen and I break apart the episodes and I usually direct every other one. Usually we don't change to accommodate a certain episode but occasionally we will. This year, Stephen did a Kate episode which he had never done before. At the same time, I feel *Lost* is such a challenging, stimulating experience, given the material, the stories, the script, and the actors, that you never go, 'Oh man! I got this again!' or 'I could direct this in my sleep.' I always bring my 'A' game and Stephen does the same thing. We are always trying to make it better."

"WE DON'T WANT TO GET COMFORTABLE WALKING THROUGH THE JUNGLE. THIS ISN'T 5TH AVENUE."





before the strike. We got a script, we made whatever changes we could, but it did make it challenging. Stephen did a great job directing it but it didn't simplify our lives. We couldn't call Damon or Carlton and get anything rewritten.

Did you feel the crunch when season four's finale, *There's No Place Like Home*, got expanded?

Actually, it was going to be one hour and Damon and Carlton wrote the first draft and called me and said, "We've written a script, but it's too long. What are we going to do? We don't know what we can cut." When I read it, I agreed, so they asked if it would kill us to make that last episode two hours. Our production team rolled up their sleeves and figured out how to make a one-hour into a two-hour. We filmed for five extra days and pulled it off. There were a few scenes Stephen shot, which usually happens in the finale, even though I did the bulk of it. Once again, it was our production team doing a great job with a script that

we just got, they jumped in with both feet, and pulled it off. I even went to England for those scenes between Alan Dale and Yunjin Kim, because Alan was in a show. The whole end of season four was unbelievably complex. At one time, we had four units going at the same time.

Sun had some very powerful moments in season four...

Yunjin's episode where she is pregnant was so wonderful. Later, when we were in London doing that scene where she confronts Widmore, she started off a little friendly. I said, "You want to be able to stick a knife in his gut and be tough." She is an incredible actress and has the ability to take that turn. It is going to be amazing what Damon and Carlton come up with for Sun – the fact that this was the little girl who lied when she was playing the piano, when the figurine broke, and she blamed it on the maid. That little girl, who was tough enough to lie to save her own ass, is her father's daughter. It is going to be very powerful to see that character over the

next few seasons become that woman and take over her father's company.

Season five promises flash-forwards, flashbacks, and more stuff on the mainland than the beach. Do you feel the landscape of *Lost* is changing?

The challenge for *Lost* is to always tell a new chapter in our story and have it build to the end. Thankfully, we know the ending and where we are going. As much as Damon, Carlton, our writers, and producers push to keep the story fresh, we do the same thing on the production end. The bar is very high. Early on in season one, I was always reminding the actors, "Hey guys, we don't ever want to get comfortable walking through the jungle. This isn't 5th Avenue in New York." The bottom line is we can't pretend it's not first and foremost about survival and that something could come out of that jungle to kill you. Similarly, it is true of us as the creators of the show. We have to stay on top of our game and never become complacent about the storytelling. ▲

Even when staring death in the face on Day 89, he laughed off all of his wrong-doings. He was the ultimate con man, ruining not just his son Locke's life, but also denying James Ford a life with his parents. Now we look back at **ANTHONY COOPER**'s greatest screen moments to realize there's nothing like a good villain to spice things up...

Words: Zoë Hedges

THE MAN FROM TALLEHASSEE

MEMENTO MORI

CONFIDENCE MAN

(SEASON 1, EPISODE 8)

What's in a name...?

This is the first ever Memento Mori moment to go to someone who didn't actually appear in the scene...

It is revealed that 'Sawyer' is actually called James Ford, and that a man going by the name of Tom Sawyer conned his mother when he was younger. After seducing Mary Ford, Tom Sawyer told her he was going to take her out of Alabama and swindled her out of their life savings. When Mary's husband (and James' father) found out he came home and shot his wife dead, before turning the gun on himself, all while James was hiding under the bed in the same room.

This affected James Ford so much that he took on the alias of 'Sawyer' and wrote Tom Sawyer a letter when he was a child, which he planned to make him read out to him before he killed him.

Although Anthony Cooper is never directly mentioned in this episode, it later becomes apparent that he was Tom Sawyer, and played a defining part in the formation of James Ford's character – one of the greatest

Lost twists so far.



"THERE IS NO 'WHY.' YOU THINK YOU'RE THE FIRST PERSON I'VE EVER CONNED? YOU NEEDED A FATHER FIGURE AND I NEEDED A KIDNEY, AND THAT'S WHAT HAPPENED. GET OVER IT."

– COOPER TO LOCKE

DEUX EX MACHINA

(SEASON 1, EPISODE 19)

A haunting parenthood...

If there's one rule for a con man, surely it's never to con your own family? Not so for Anthony Cooper. When his long-lost son, John Locke, tracks him down, it seems like he couldn't be happier. The father and son bond over a period of months and Locke relishes having a father figure.

One day, Locke arrives for a bonding session early at Cooper's house, where he finds him hooked up to a dialysis machine. Shocked, Locke discovers that Anthony has kidney failure and needs a transplant. In his desperation to not lose his father once more, Locke offers to donate one of his own kidneys to Anthony, which Anthony accepts.

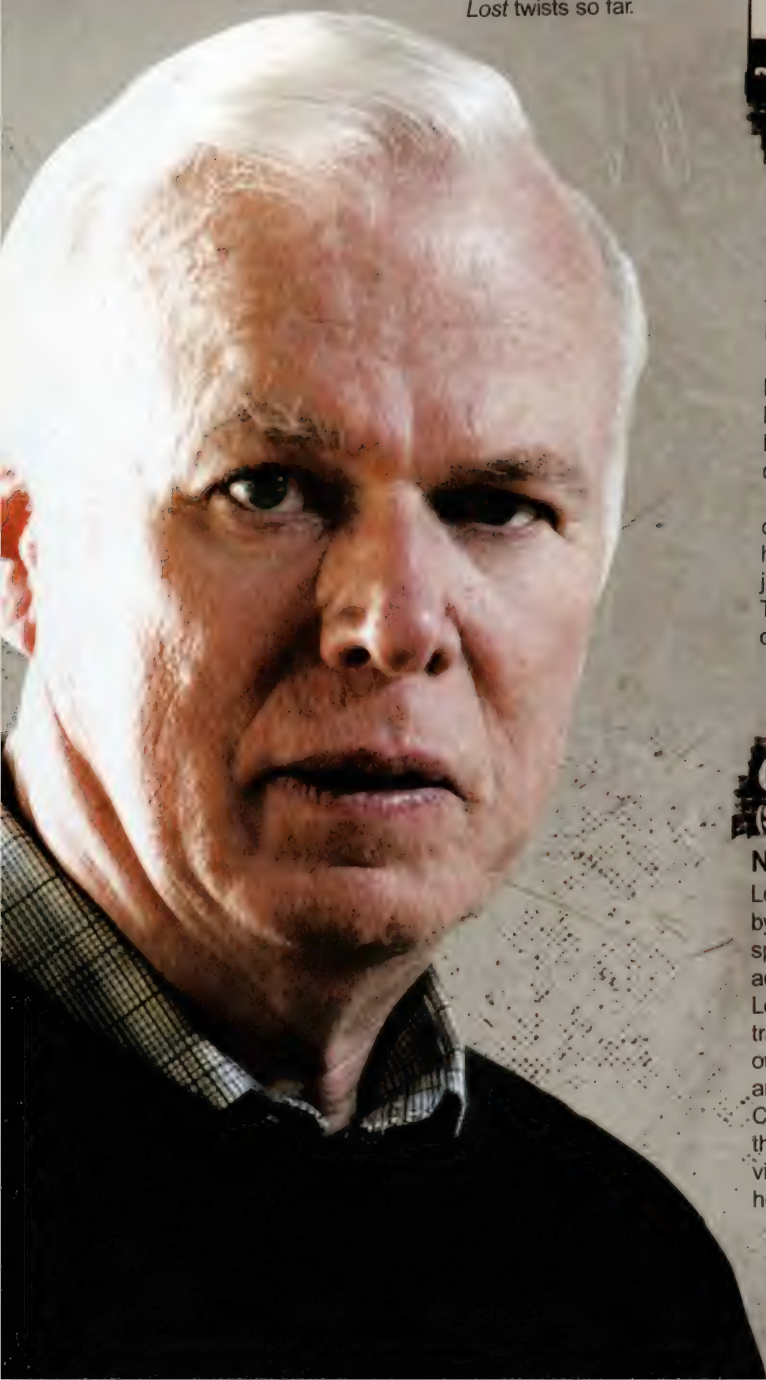
On waking up after the operation, Locke finds that his father has checked out and returned home for private care. Locke's mother tells him that she agreed to help Anthony Cooper in a cruel con: they have just used Locke for his kidneys and want no relationship with him. This betrayal hit Locke incredibly hard and still haunts him when he's on the island, years later.

ORIENTATION

(SEASON 2, EPISODE 3)

No responsibility...

Locke is unable to move on from the heartbreak of being conned by his own father, and becomes obsessed with Anthony Cooper – spending a lot of time sitting outside his house even when he's denied access. After a while, Cooper moves to escape Locke, but obviously Locke's hunting instincts were already kicking in back then because he tracked Cooper down. Fed up with Locke's harassment, Cooper comes outside the compound of his house and opens the door to Locke's car and tells him to get over it. This is a key example of just how cold Cooper is – refusing to acknowledge his wrong-doing and sailing through life without remorse, even to the point where he tells his victims to quit whining. Classic Anthony Cooper – the most cold-hearted con man ever.



THE MAN FROM TALLAHASSEE

SEASON 3, EPISODE 13

Another attempted murder...

After stumbling upon one of his father's scams, Locke finds Cooper and tells him to stop. Cooper is engaged to a multi-millionaire but her son, Peter Talbot, is concerned about Cooper's motives. However, Peter dies and Locke suspects that his father's behind the death. When Locke confronts his father in his hotel suite, Cooper tells Locke that he's a con man, not a murderer and that Mrs. Talbot has called off the wedding. Cooper is incensed that he stands to make no money from the con, despite investing so much time in it. As Locke goes to call Mrs. Talbot to confirm this story, Cooper lunges at Locke and pushes him out of the window. Locke falls eight floors and is paralysed as a result, whilst Cooper himself flees to Mexico. If we needed any more evidence that Cooper is a self-serving criminal, then surely paralyzing his son and running away must be it?



COOPER: "I'VE BEEN ALAN SEWARD, ANTHONY COOPER, TED MACLAREN, TOM SAWYER, LOUIS JACKSON, AND PAUL..."
SAWYER: "WELL HOW ABOUT THAT?"
COOPER: "HOW ABOUT WHAT?"
SAWYER: "SAWYER'S MY NAME TOO."



THE BRIG

SEASON 3, EPISODE 19

A cursed redemption...

After Ben tells Locke about a "magic box" that can bring anyone to the island, Anthony Cooper appears tied up in a room at the Hydra station. He is not his usual calm, arrogant self and claims he had a car crash and was kidnapped, turning up on the island.

To initiate Locke into the Others, Ben tells Locke he must kill his father as a gesture of commitment. Locke is taken to a campsite, where Cooper is tied to a rock, given a knife and told to kill him in front of a crowd, but he cannot go through with it. Instead, Richard Alpert finds Locke and shows him Sawyer's file, knowing that if Locke can't kill Cooper then Sawyer probably will on his behalf. Locke is told not to follow the Others and he's not welcome unless he's carrying the body of his dead father.

Locke brings Sawyer to the Black Rock, where Cooper is inside and locks them in a room together. After finding out that Cooper is a con man and went by the name of Tom Sawyer, Sawyer asks him if he's ever been to Jasper (where Sawyer is from). It dawns on Sawyer that he's dealing with the man who, in his eyes, killed his parents. He gives Cooper the letter he wrote as a child to read aloud. As he reads it, Cooper realizes that he coned Sawyer's parents, but trivializes it – incensing Sawyer, whose eyes fill with tears. When Cooper pauses from the letter to say he only coned them out of money, but didn't kill them, Sawyer tells him to keep reading. Instead, Cooper brazenly rips up the letter in Sawyer's face. Sawyer asks Cooper if he wants to go to hell, wraps a chain around Cooper's neck and strangles him to death.

In death, Cooper really showed the pure evil of his character, and how he feels no redemption and totally justified in his actions. The brilliance of the Cooper character is that he always shocks and gets worse – therefore the action of ripping up Sawyer's letter (which, let's not forget, he's carried with him every day since childhood) was the ultimate shock and also ultimately the cause of his demise. †

THEY CAME
FROM THE
FREIGHTER!

Following Ca

Were you a fan of *Lost* before playing Gault?

I actually wasn't that familiar with it. The problem I have is I shift countries a lot. In previous seasons, I was in Australia, New Zealand, and then in the United States. Every time I would go somewhere, there would be a different season or episode playing, so it was hard to keep track of what was going on.

Was it an easy audition?

It was fine. I was doing a project for HBO in Los Angeles and was asked to audition for Gault. It was pretty cool.

From the way Gault was introduced, what were your impressions of him?

He was a hard man. I have some experience in socializing with guys like that. They tend to be very "alpha male" and need to be physically and mentally on top of everyone. That is the angle I took on him.

Did he evolve at all from how he was originally outlined on the page?

The audition wasn't necessarily for a freight captain. It was written for something else – but for the same type of guy, like a commander for

He started off as the man you couldn't trust, and then turned out to be one of the good guys after all. Australian actor **GRANT BOWLER** discusses his time aboard the good ship *Lost* as the shadowy Captain Gault...

Words: Bryan Cairns

Cabin Fever

Being one of the only actors who spent all his time on the freighter, **GRANT BOWLER** talks about experiencing the highs and lows of sea-life...

"Now and again, especially when the sea was up, I'd feel odd. It was a funny thing. It was nice in a way, because it was so contained I almost exclusively worked with a group of actors and explored a storyline fully. That was fantastic. It would have been nice to get out in the world a bit and meet a few more folk, but there was a plus side to it, too, which was the intensity of that little storyline. I don't get sea-sick either which is just about how your system works. It's good when you're playing a sea captain!"



Captain's Orders

a group of men on their own in the middle of nowhere. That was the general territory and the one I steered into.

Did you feel he was a neutral party or did you think he was up to no good?

My take on him was he had been employed by Widmore to do a job. Gault understood his mission and was very straight about it. It felt to me like he didn't have any need to lie to anybody about what he was there to do.

Did beating those two members of the ship's crew change your perspective?

For me, it was a scene about how far and fast things were spiraling out of control in that little universe that the freighter was in. It was also about his ability to run the

ship and that he was willing to go to such great lengths to keep order. It was about status, and keeping level-headed, and being in control.

There was an online theory that Gault was engaged to Penelope Widmore.

Had you created your own back-story?

It's both possible and impossible with the way the scripts come in. You can only do so much and invent things for yourself, but when you don't really know what is going to happen, you have to play things as they go. You have to play them straight but leave a bit of room to wiggle in case things do a big U-turn. An enormous back-story that comes out of the blue could be more of a minus than a plus. That's an interesting theory, though.

"Gault understood his mission and was very straight about it. It felt to me like he didn't have any need to lie to anybody about what he was there to do..."



Was Keamy putting a gun to Gault the breaking point?

Yeah, because everything changed. Who was in charge and whose side they were on changed. The whole thing with Keamy having a separate protocol and set of instructions was a surprise.

Were you happy he finally stood up to Keamy?

Definitely. That situation led us to that. I think he had to at least make that attempt to regain control. The interesting thing is none of those guys were really crew, other than Michael, who he

dealt with. The other guys were on a separate charter. It wasn't really out of place for them to be running around with their own agenda. The attempt to return the ship to order was a good thing.

Were you hoping for a more heroic ending?

[Laughs] I was definitely surprised. I soon discovered on *Lost* that you don't know from episode to episode what's going to happen. It was a bit of a shock because I didn't know he was getting shot then. But that's also what makes the series so exciting.

Did you have any stand-out moments?

I liked the first scene when Captain Gault confronts the boys. That was really great to shoot and Naveen [Andrews] and Ian [Cusick] were really welcoming. The sea was calm and it was a really productive day. I enjoyed the night stuff, too, when they were all loading the helicopter and Gault gets shot. It was good, action-based, it moved quickly, and everybody did a great job. Kevin was a treat to work with, too.

Did you have time to explore Hawaii?

Unfortunately, no. I loved Hawaii but my problem was I was always doing another job while I was doing *Lost*. At the end of last year, I was working for HBO and then when it came up this year, I was in New Zealand. Every time I went to do *Lost*, I had to fly straight back out. I would have loved five or six days to explore Hawaii but I didn't get to.

But you got to keep that Aussie accent...

It was the only job I was doing where I could be Australian... and it was for an American series!

What else are you working on?

I've just finished two projects. There's *Border Security* which is Australia's top-rated show, and the other one is in New Zealand called *Outrageous Fortune*, which is also the top series in that country. It was nice to be in my neck of the woods, too. Now I'm heading back to Los Angeles, and I am free which is absolutely great.

PUT THE BACK IN



BUNNY THE BOX...

NAMASTE
DHARMA

It premiered at *last year's* San Diego Comic-Con, and we featured the full transcript back in issue #14. Now, we can bring you exclusive behind-the-scenes photography of the infamous Edgar Halowax-presented **ORIENTATION FILM – STATION SIX: THE ORCHID**

Compiled by Paul Terry

DELTA 3200 PROF



3200 PROF



DELTA 3200 PROF



INSIDE THE ORCHID

We explored the external set of **THE ORCHID** in the last issue, so now – as this is our Dark Territory Special – it's time to descend into the station's ominous inner sanctum. Complete with exclusive photos courtesy of **MARIO PEREZ**, prepare to revisit the site of Keamy's bloody demise...

Compiled by Paul Terry



GARDENING MEMORIES

Executive Producer **EDDY KITSIS** recalls the creation of the Orchid...

"What always intrigued us and the writers about the Orchid was that we loved the idea that the Dharma Initiative had a botanical garden; a hatch where they studied botany. There are plants there, but then there's the reveal that the *real* station would be underneath it. I think that's what's cool about the island and everything you've seen on the island: things just aren't what they appear to be. There's always another layer somewhere."





THEY CAME FROM THE FREIGHTER!

For Whom The Bell Tolls

She's one of Quentin Tarantino's favorite actresses and used to double for Uma Thurman, but ZOE BELL made a splash on *Lost*. She talks about her freighter fun on season four, especially that plunge off the boat...

Words: Bryan Cairns



How well versed were you with *Lost* before coming on board?

I was a little bit familiar. I really enjoy the show. I haven't been a huge TV watcher since I moved into the house [I live in] because there is no television. I have seen a few episodes on DVD now and really wish I had tuned in from the show's very beginning.

What kind of audition did you go through for Regina?

There wasn't one, actually! They just contacted my manager because they wanted someone who was action-savvy and I guess that is me. They just offered me the role.

Reading the character breakdown, what was your sense of Regina and her place among the freighter people?

They keep so much a secret. I wasn't 100 percent sure what Regina's deal was. I spoke with the director and he informed me, but no one knew who the people on the boat were, let alone who the individual characters were. It started off that it was going to be one episode of ADR [Additional Dialogue Replacement – Regina's voiceover on the sat phones] and then one episode on the set, but the ADR got stretched over a few episodes. I think my character ended up becoming more intriguing than they initially intended, which is not a bad thing.

At one point, we see Regina reading a book upside down and then later she is in a haze. What kind of discussions did you have over her state of mind and the way you should be portraying that?

Well, theoretically, she is part of a team that has been hired to do something important, so when you hear me on the phone, she is efficient and obviously not insane. As for reading the book upside down, the way the director described it to me is she had lost her concentration and was functioning on autopilot. When you think about sitting there reading a book – when really your brain is somewhere completely different – you might not notice it is upside down.

When Regina was walking on the freighter before taking that plunge, she almost looked like she was in a trance...

For me to make sense of the fact I was just going to jump off a boat, I decided it was because I had been on it too long, land is so close, and it messes with my head so badly that I can't see any other way out. She couldn't see any other choice.

There was some confusion about why she even did that...

The way the show goes, I wasn't even sure when I read the script. I thought maybe Regina was infected or something. It was explained to me that basically she had lost her thoughts, couldn't function as a crewmember anymore, and couldn't deal with being stuck on a boat. I wasn't given a whole bunch of background or what happens in the future.

Ultimately, Regina plummeted into the water and to her death, and it was you doing the stunt?

Yes. I was told I would be jumping off a boat and then was informed it would be

with chains. The coordinator rang me as soon as I got there and was like, "This is how high it is going to be. Are you comfortable with the water?" That was definitely the more familiar side of the job for me because I have been a stuntwoman for nearly 11 years. There were a bunch of underwater safety guys down there, cameras on the freighter and outside the boat, and we did the scene two or three times. The water was so gorgeous. It was a nice way to die [laughs]!

Sayid and Desmond were horrified no one came to Regina's rescue. Did that stun you too?

When I first read it, I was uncertain why she was jumping and maybe it was something being kept secret as to why no one stopped her from doing it. And to be honest, I still don't know. It is kind of exciting, the concept of someone asking me and me not knowing all the ins and outs. *Lost* is a crazy show so you never know whether Regina is going to return in flashbacks or whether we'll find out more about her later.

As someone who kicked major ass in the *Kill Bill* movies, were you disappointed you never even slapped anyone?

"There were a bunch of underwater safety guys down there, cameras on the freighter and outside the boat, and we did the scene two or three times. The water was so gorgeous. It was a nice way to die [laughs]!"

Who's to say I didn't [laughs]? When the opportunity came up to do *Lost*, to be honest, I was like, "It is a tiny little role but I like the sound of it. I would love to work with the *Lost* crew and in Hawaii." Jumping off a boat in Hawaii sounded great to me. I am pretty fortunate that a lot of work that comes my way is a lot of fun. I love to fight on screen but there are all sorts of things that make up the career I have. I pretty much love 90 per cent of what I am required to do.

Up until *Death Proof*, you were this very visual actress/stuntwoman and then for *Lost*, you are mostly heard but not seen...

Yeah, it is the complete opposite! It is interesting because I wasn't expecting nearly as much response from *Lost* as I got. I guess I underestimated the viewers, but also the amount of people who are aware of who I am. It was interesting the responses people gave.

I had people who had been following my career way before *Death Proof* say, "Wow! She didn't look like herself." People who had heard of me were waiting episodes and episodes to even see me.

How did the whole ADR process happen for your 'scenes' on the sat phones?

I just came to a studio here in LA and sat in a booth with earphones on. There were a couple of really cool dudes that ran the station.

Beyond The Waves

Actress/stuntwoman ZOE BELL discusses her upcoming sci-fi project, *Game*, also starring Gerard Butler and Milo Ventimiglia ...

"I get to shoot guns, run around, and look badass and scary. The movie is basically set in the future where people can play videogames online and prisoners have a chip in their head which makes them controllable by computers. People are playing these computer games but the characters they are playing are real life people who are under control via a chip in their brain. Basically, it is about Gerry [played by Butler] who is a really capable prisoner who has his own story on why he's been incarcerated. It is all about this group of people who come together to try and stop this from happening. Another project I have coming up is in the vein of *Romancing the Stone* or *Indiana Jones*. I play a soldier who befriends a young girl and they go on the adventure of a lifetime."



I would watch the screen, watch the guy I am talking to on the phone doing his lines, there are a couple of beats, and then I start talking and doing my thing. I also did some ADR in New Zealand because I went home for Christmas and we couldn't book an appointment in LA. I did that ADR via the phone – it was fun being home and working on *Lost*.

Regina's body was never recovered, so is there a chance you aren't really dead and could return?

I haven't heard anything. My fingers are crossed and it is *Lost* which is as likely as it is unlikely. There is no way of knowing. Maybe if we get enough excitement out there and people writing in going, "We want Zoe back!" it may happen. ☹️

WHISPERS IN THE WIND

Shhh... We're on the trail of the definitive guide to all the sightings (well, *hearings*) of **THE WHISPERS** on the island! Whenever you hear the start of the telltale murmuring, you know that something big is about to happen. Join us as we recall the on-island creepiness of the unsettling chatterings...

Whispered words: Ned Hartley

Day 12

Episode: *Solitary*

Who: Sayid

Where: Between Rousseau's hut and the first camp on the beach

What happens: Sayid is the first of the survivors to hear the whispers. After being captured, drugged, beaten, and electrocuted by Rousseau, Sayid staggers back towards the beach, using a piece of wood as a crutch. Then he stops as the whispers surround him, coming from every part of the jungle...



Symbols:



:General Creepiness



:Someone Dies



:I see dead people



:The Others



:Warnings



:"Waaaaalt!"



Day 30

Episode: *Outlaws*

Who: Sawyer

Where: Just past Sawyer's tent, into the jungle

What happens: Sawyer chases a boar that has been terrorising him into the jungle. He runs as fast as he can, but he loses it in the trees. As he turns to come back the jungle comes alive with whispers. He can't see anyone, but Sawyer can hear the faint words "It'll come back around", the last words of Frank Duckett – the man that Sawyer mistakenly killed, thinking he was the one that conned his parents.

What can be heard: "It'll come back around."



Day 48

Episode: *Abandoned! The Other 48 Days*

Who: Cindy, Ana Lucia, Shannon, Mr Eko, Bernard, Libby, Jin, Sawyer, and Michael

Where: Near Boone's grave

What happens: The last few tail section survivors have made it across the island without being taken by The Others. Almost the second that they realise that flight attendant Cindy is missing the whispering starts. Ana Lucia pulls her gun and points it into the forest.

Meanwhile Shannon is searching the jungle after a vision of Walt appeared to her. Shannon hears whispers all around her, and sees Walt in the rain, raising his finger to his lips. She runs towards him and is shot by Ana Lucia.

What can be heard: "Shhh!"

Day 67

Episode: *Live Together, Die Alone*

Who: Jack, Kate, Hurley, Sawyer, and Michael

Where: The exit dump for the capsules from the Pearl

What happens: Halfway to the Others' camp, Jack turns on Michael, accusing him of betraying them to the Others. Then the whispers start. Kate, Sawyer, and Jack point their guns around, but they can't see anything. Sawyer is shot by an electric dart, and while Kate and Jack start to run they are soon shot as well. The whispers build, and out come Mr Friendly and the rest of the Others.



Day 44

Episode: *Man of Science, Man of Faith*

Who: Shannon

Where: Near the caves

What happens: Sayid and Shannon become separated when searching for Vincent, Shannon falls and hears whispers all around her in the jungle. Looking up she sees Walt, dripping wet and speaking backwards.

What can be heard: "Don't push the button. Button bad." (Backwards)



Day 80

Episode: *Meet Kevin Johnson*

Who: Michael

Where: The engine room of the freighter

What happens: A suicidal Michael finds a case with a bomb in it and takes it to the engine room. As he holds his finger over the "execute" button he starts to hear music (Mama Cass Elliot's "It's Getting Better"), which builds into ghostly whispering. When he turns around again Libby is standing in front of him.

What can be heard: Libby: "Don't do it, Michael."





Day 94

Episode: *The Other Woman*

Who: Juliet and Jack

Where: Near the Tempest station

What happens: As Juliet is looking for Daniel and Charlotte she is surrounded by whispers. As she turns around to find their source she finds Harper Stanhope, Goodwin's wife, standing behind her. Harper delivers a simple message to Juliet; stop Charlotte and Daniel at all costs. When Jack finds Juliet and Harper the whispers start again. While Jack and Juliet are looking for the source of the whispers Harper disappears.



Day 91

Episode: *Through the Looking Glass*

Who: Locke

Where: The mass grave for the Dharma Initiative

What happens: Locke has been shot by Ben and left for dead in the pit of all the Dharma bodies. He wakes up, but can no longer move his legs. Locke reaches for the revolver he can see on one of the corpses. As Locke put the barrel to his head a chorus of whispers heralds the arrival of... Walt!

What can be heard: Walt: "Put the gun down. Now get up, John. You can move your legs. Now get out of the ditch, John. Because you have work to do."



Day 99

Episode: *Something Nice Back Home*

Who: Miles

Where: By Rousseau and Karl's graves

What happens: Sawyer and Claire are marching the recalcitrant Miles back to the camp, when he forces them to stop. Miles can hear the whispers all around him, but no one else can. "Who's Danielle and Karl?" demands Miles before hurriedly digging and uncovering their bodies.



Day 101

Episode: *There's No Place Like Home (Part 2)*

Who: Ben, Kate, Sayid, Keamy

Where: By the helicopter landing site

What happens: Keamy and his men have Kate and Ben on their knees, ready to shoot them in the head. The mercenaries move towards the jungle, and before Keamy can shoot Ben and Kate the whole jungle erupts with whispering from every side. The Others reveal themselves and begin taking down Keamy's men.

Day 91

Episode: *The Beginning of the End*

Who: Hurley

Where: Outside Jacob's cabin

What happens: Trekking back through the jungle after making the first transmission to the boat, Hurley starts to fall behind. Soon, he can't see the other survivors, and that's when the whispers start. Hurley turns to see an abandoned cabin in a nearby clearing. Suddenly the whispers build and a light appears in the window. As Hurley looks through the window, the whispers stop as Hurley sees Christian Shepherd in a rocking chair.



Day 101

Episode: *There's No Place Like Home (Part 3)*

Who: Michael

Where: The Freighter

What happens:

Michael, Desmond, and Jin have been trying to stop Keamy's bomb from detonating and killing everyone on the freighter. Michael sends Desmond then Jin away, staying to try to cool down the explosives. As the last of Michael's fire extinguisher runs out Christian Shepherd appears, heralded in a flurry of whispers. Christian tells Michael that he can go now. Then everything blows up.

What can be heard: Christian: "You can go now..."



Tune into *Lost* and it's obvious Executive Producer and Emmy Award-winning director Jack Bender defines the word talent. Over four seasons, he has helmed 20 episodes and helped charter the adventures of the stranded passengers of Oceanic Flight 815. On top of his Hollywood accomplishments, Bender is also a gifted artist whose pieces have been showcased in various exhibitions. As it turns out, he has been nurturing that passion for both mediums since an early age.

"Well, I always drew as a kid," reveals Bender. "I started painting when I was 14 years old. I studied with a wonderfully talented artist named Martin Lubner. I took his painting class when I was 15. I would also always ride around on my bike, pick up old doors in the trash, and throw paint on them. It was the days when junk sculptures made up of solid objects were becoming things to look at when you combined them with paint. I was always doing that stuff. In high school, I had an art show but it was

funny because I never thought "I'm just going to be a painter." I went to school near Paramount Studios, would leave my bike around the block, walk in the gate, and everyday would try and bullshit my way past the guard. Even at a young age, I learned if you wave to people the right way, they think you belong. I spent a lot of time hanging around studios and loving the magic there. I didn't read much but I watched a lot of TV and movies.

"I always assumed I would be an actor and ended up going to USC [University of Southern California]. In the drama department, I continued to act and then started working in television and movies but was always drawn to directing. I met my wife at USC and my best friend, John Ritter, may he rest in peace. I had a lot of mentors and decided to give up acting to become a director. I directed plays and then theater around Los Angeles. Directing just encapsulated everything I learned; it was more visual and [involved] working with actors. Painting just came from that visual storytelling. I felt so naked when my first film from USC was on the wall and I knew that is where I wanted to be



CREATING A CANVAS

Our Others zone is dedicated to bringing you unique insights into the world of *Lost*'s crew. In a world exclusive, Executive Producer **JACK BENDER** has granted us complete access to capturing his other passion: art. Feast your eyes on these incredible paintings and sculptures created by the regular *Lost* director...

Words: Bryan Cairns



with how I see the world, whether it be in a movie, painting, or anything else."

Lost can be an extremely labor-intensive series with long hours, yet somehow Bender still manages to sneak in time to pick up a paintbrush. "When we are doing *Lost*, if I am not directing, I go into a room and paint," explains Bender. "I started sculpting last year so I hope to be doing more of that. You do go to a different part of your brain. When I am watching actors doing a scene, you find yourself going to the other side of your brain. I know when I am painting a portrait and looking at that person, I can't even talk to them because my hand is drawing and I'm just in that other place. It's very Zen, restful, and rejuvenating. I can stare at a drip of paint on a canvas for an hour and a half and be completely absorbed. It's different to making a show because you aren't talking and dealing with people. It is very singular."

The old adage states that a picture tells a thousand words, although Bender believes that isn't always the case. "I don't know if every one

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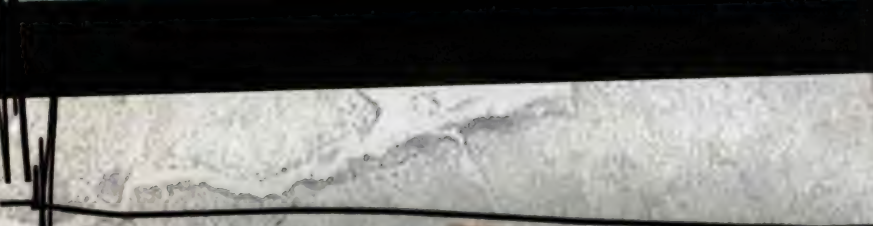
BEYOND

LOST

of my pictures tells a story," offers Bender. "I had a show a few years ago and I had another in July of paintings and sculptures at the Yarger/Strauss Gallery in Beverly Hills. I certainly want everything I do to evoke some kind of emotion. Lately, a lot of my sculptures are people with very long necks, looking up, reaching out, and they may be somewhat abstract, but are always of people in some kind of pain or turmoil, looking for something else. That just comes from what I feel and what I think. Everything should cause some reaction and I hope it's positive to my art, not destructive, and makes people think or feel. You want to take people to another world so I hope they get something from it – I certainly get a lot from making it."

With one of Bender's most famous images aptly named *The Hatch Painting*, it's easy to understand how both *Lost* and Hawaii's beautiful setting inspire him. "Well, they do in many ways from not only being so heavily involved in such a creative enterprise but for *The Hatch Painting*, I was able to go into the actual Hatch itself one day and do it," says Bender. "My work tends to be pretty spontaneous as a painter and since I knew a lot of where the story was going, I laid a lot of clues in there, which were dissected quite a bit on the internet. Those of us making *Lost* never know if we are making *Lost* or *Lost* is making us. It's a very creative endeavor. Metaphorically speaking, you start with some clay, start shaping it, and the clay tells you what it wants to become so you go in that direction. I was going to carve a big Buddha one day and it became a man. The same is true with *Lost*. Damon, Carlton, and the writers have

"THOSE OF US MAKING LOST
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IT'S A VERY CREATIVE ENDEAVOR."





a massive plan, and sometimes an actor or moment will take them down a different path. There is a lot of amazing energy in Hawaii and it is a very spiritual place. Being there is a wonderful experience in terms of feeding the art I do."

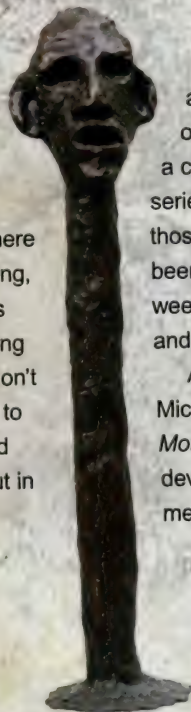
Eagle-eyed viewers have noticed artwork throughout *Losz's* seasons and there was plenty of speculation that Bender was responsible for the dog painting in Jacob's cabin. "I designed that but it was executed by somebody else," reveals Bender. "That was my dog Lulu who we picked up at the pound and has definitely been involved in our show. That was a picture of Lulu that was made to look like an oil painting. I didn't do any others in Jacob's cabin but I have done a lot of paintings for the show in the last few years. There was one in the background when Desmond went to Widmore who said, 'You are not worthy of my daughter!' There was one of a polar bear, a couple of others in Widmore's, and I generally did all the ones in Claire's boyfriend's loft."





"I HAVE DONE A LOT OF PAINTINGS FOR THE SHOW IN THE LAST FEW YEARS. THERE WAS ONE IN THE BACKGROUND WHEN DESMOND WENT TO WIDMORE WHO SAID, "YOU ARE NOT WORTHY OF MY DAUGHTER!"

Pointing out all of Bender's paintings on *Lost* could make for an interesting drinking game although there is something even more fulfilling about having them on display for the public. "Sharing my art is really exciting to me," smiles Bender. "Aside from family and friends, there are two things that mean the most to me: directing, producing, and having this experience on *Lost* is one and then the art I do is the other. Then having it showcased is a joy. It's very exciting to me; I don't know what other adjective to use. It's rewarding to have people view them, take them seriously, and respond to them. All of that and having them out in the world is profoundly important to me.



"The Gallery did a show this July, and if there is any justice, *Lost* will be nominated for an Emmy or two, we will then do a party for *Lost*, as well as a combination weekend for some of my art from the series. Then we are talking about doing some of those in galleries around the world since there has been interest in that. We may put together a *Lost* weekend that will show my art in relation to the series and outside of it."

At the time of this interview, Bender was in Michigan prepping for a new ABC pilot, *The Prince of Motor City*. "I have a deal with ABC to do *Lost* and develop other series," reports Bender. "This came to me from producer Bert Salke who I've wanted to work



with for a long time. Given the timing, I wasn't completely wiped out at the end of our *Lost* season because we had these five months off for the writers' strike. And first and foremost, I responded to the material. It's based on *Hamlet* and it speaks to the auto industry in America at a time where it is in trouble like it is today. I really loved the humanity and humor with a really strong cast [which includes Andie MacDowell and Aidan Quinn] and a darkness that I liked for ABC."

Obviously, directing, painting, and sculpting are all labors of love rather than just some job or hobby, yet looking at his busy schedule, does Bender ever foresee giving up one to focus on the other? "Maybe when I am a really old guy, I'll probably just be throwing some paint on a canvas and not directing," he says, before pausing. "Actually, I can't see myself giving up either because it's like the other half of me. Sometimes I feel I'm a painter in a director's body but I'm also a director in a painter's body. I always have to be creating something and it comes down to where you feel the most alive and connected. It has to do with work, which I love." △

PEARLS OF WISDOM

Lost Co-Creator/Executive Producer **DAMON LINDELOF** heads over to the Pearl station where **eight** fan questions await him...

1. Desmond's been one of my favorite characters on the show and Henry Ian Cusick is awesome in his portrayal. I was wondering if since he has reunited with Penny is that the last we will see of him?
David Mayer

David, David, David... when will you ever learn that there are NO happily ever afters on *Lost*? That being the case, you will absolutely be seeing more of Desmond in the future.
Pun intended.

2. Walt was among the most exciting mysteries of the first season. Since then, Lost gives us just enough Walt-love to remind us that this mystery is still out there. Will we ever learn more about him and his connection to the Island?
"Agrippa"

Walt's "specialness" is still in play... we loved bringing him back for the finale last year and since we know he spoke to "Jeremy Bentham," it stands to reason we haven't seen the last of him.

3. Are you going to delve deeper into Libby's past and if so, is her surname going to be significant? I love Libby and I hope you are going to as she is a brilliant character!
Calvin Flynn

Well, Calvin, if by "significant" you mean "revealed," I hate to disappoint, but you may NEVER know Libby's surname. Her nickname, however, is "Sparklyface."

4. Thanks for an amazing season four Damon. The best so far! You deserved a rest, so what movies did you seek out over the hiatus?
James Bellamy

I saw a lot of movies, James. Loved *Iron Man* and *The Dark Knight*... not to mention the awesomeness that is *Death Race*. On a more esoteric note, I totally dug this documentary called *Man on Wire*, which is awesome because it's about crazy French people.

5. I LOVE Lost's use of music... What albums were you listening to whilst writing season four?
Julia Hardy

When it comes to music, Julia, I cannot take credit for what we do on *Lost*. Between

Michael Giacchino who writes our beautiful score and writer/producer Eddy Kitsis, who has an encyclopedic knowledge of popular music, I am completely humbled.

6. Will season five show us what happened to Faraday and all of the socks that were on the little boat that was taking people to the freighter when it blew up and the island moved? I'm worried about them!
Zach Goins

Well it's certainly nice to hear SOMEONE'S worried about the socks, Zach! Let's just say we'll be seeing a little more of Neil Frogurt (introduced in a mobisode last year) who will rise up this season in the grand tradition of Dr. Arzt to let his feelings be known.

7. How was Comic-Con for you this year? Aside from the Lost stuff, did you get a chance to go to any comic stalls you wanted to/check out any of your fave writers/artists?
Sian Fever

Comic-Con is one of my favorite times of year, Sian. I got to attend a lot of panels ("It's Always Sunny in Philadelphia" was my fave) and schmooze with the comic writers and artists I myself am a fan-boy of. This year, however, I spent a little too much time standing in line to become a Dharma Initiative recruit to get much else done.

8. Can you hint at any new show/film ideas you might have bubbling under that clever cap or yours?
Kathryn Ord

Kathryn. You have discovered the secret of my clever cap. That which is responsible for every great idea I've had and contains an invisible antenna that receives said ideas from the vast reaches of Dimension Z-41. But PLEASE... let's just keep it between us, okay?

Got a question you want to ask Damon Lindelof? No problem. We'll be taking him down into this hatch for another interrogation next issue. Email the Pearl at: voices@titanemail.com



Dear Diary: Kevin Durand

*"IF YOU ARE GOING TO DIE ON ANY SHOW,
LOST IS THE ONE TO DO IT ON..."*

"Hawaii reintroduced me to surfing and longboarding. Also, I don't know if you hear this a lot but there is such a strong bond between the actors that we all became like a family. The new group of us stayed at the same hotel and became really tight. Hanging out with this new family in one of the most beautiful places in the world was fantastic. I knew things were going to get good — and probably bad — when I read that Keamy was shooting clay pigeons with an automatic machine gun at the side of the boat. Actually, my favorite moment was playing that scene on the boat when Frank won't take me back to the island so I kill the doctor. That episode was really fun because it was when I assumed control. And in the finale, I like the climatic scene between Keamy, Ben, and Locke. Michael Emerson is amazing and such a great actor. I think he played it perfectly and it was exactly what needed to happen. Of course, I was sad to die because I was having so much fun out there. At the same time, if you are going to die on any show, Lost is the one to do it on because you may still have a future. From the day I read the script where I shot Alex, I had no doubt I was going to drop like a fly at some point, and I thought the way Keamy goes out is just brilliant: that big confrontation. It was very climatic and the writing is so bloody good. I was really blown away by the whole experience. It was such an incredible opportunity to get to play that kind of drama."

*(Special Thanks to Kevin Durand,
who was talking with Bryan Cairns)*





Black Box

Oceanic 815 Flight Recorder

“WE HAVE TO GO BACK...”

Lost Magazine's Black Box Recorder is jammed full of exclusive script extracts from every episode of *Lost*, that reveal how each scene was written prior to filming. This issue, we're taking you back to season four's finale, and that soul-destroying moment when the helicopter takes off without Jin on board. Prepare to cry like a baby... *There's No Place Like Home Pt II*, written by Carlton Cuse and Damon Lindelof and directed by Jack Bender.

INT. FREIGHTER - ARMORY

CLOSE ON THE NEEDLE IN THE LIQUID NITROGEN GAUGE -- it reads beyond EMPTY. Michael TAPS THE DIAL to make sure -- but nothing changes... it still reads the same.

He turns to Jin knowing he can no longer allow him to keep trying to help --

Jin is trying to take over Desmond's work. He's adding more labels to the wire diagram and is tracing wires.

MICHAEL

Jin --
(Jin stops; looks up)
You gotta go. There's nothing more we can do.

JIN

No, I can find --

MICHAEL
It's over! C'mon. I'm just about outta this stuff -- you only have a couple minutes left!

Jin watches closely. When he doesn't respond --

MICHAEL (CONT'D)

You're a father now, man. Don't make the same mistake I did -- get to your wife and get her home.

JIN

What about... you?

MICHAEL

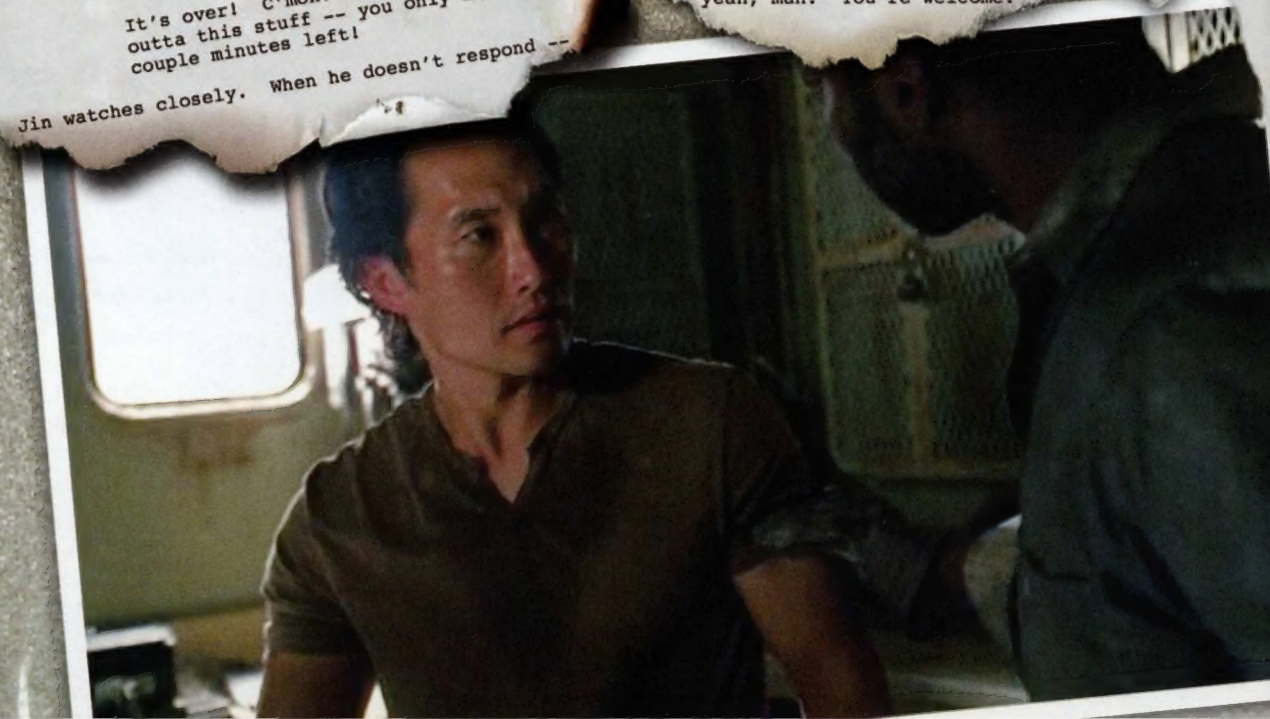
I'm holding down the fort 'til you go. I'll be right behind you, I promise. I'll make it.

JIN

(nods; then)
Thank you, Michael.

MICHAEL

yeah, man. You're welcome.



As Jin takes off, we stay with Michael -- who turns back to the bomb -- and SPRAYS the wires -- FWissssssh -- but barely a MIST comes out. Almost OUT as we CUT BACK TO:

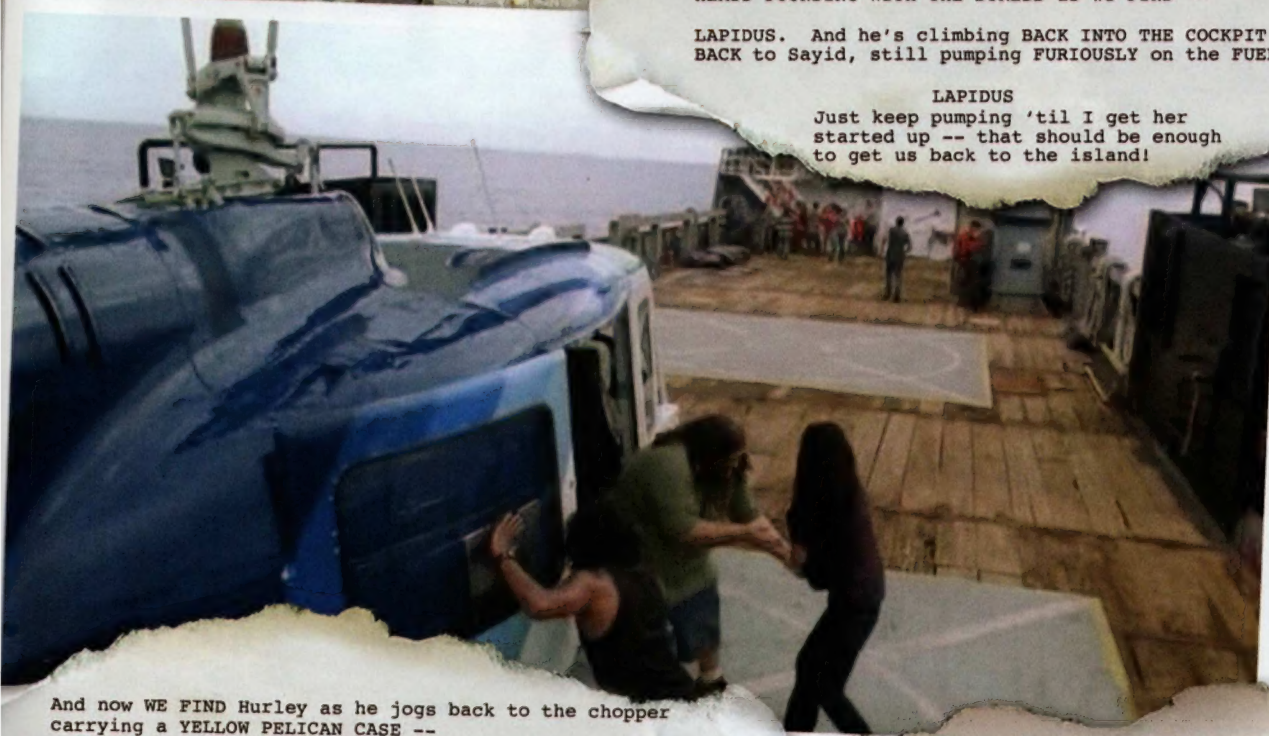
EXT. FREIGHTER - DECK - DAY

The deck of the freighter, still a FRENZY -- OUR HEADS POUNDING WITH THE STRESS as we FIND --

LAPIDUS. And he's climbing BACK INTO THE COCKPIT as he CALLS BACK to Sayid, still pumping FURIOUSLY on the FUEL DRUM --

LAPIDUS

Just keep pumping 'til I get her started up -- that should be enough to get us back to the island!



And now WE FIND Hurley as he jogs back to the chopper carrying a YELLOW PELICAN CASE --

HURLEY

Is this the right thing?

Lapidus NODS -- yes, indeed it is -- pointing to the STENCILED LETTERS on the case as he climbs into his seat.

LAPIDUS

Says "life raft" right there. Put her in the back. Now.

With that, Lapidus flips the main switch and the ENGINE WHINES TO LIFE and the ROTORS BEGIN TO SPIN.

We TWIST over to find Jack as he SEES KATE jamming across the deck towards the door that will lead her below -- TURNS TO LAPIDUS, SHOUTS --

JACK

Wait -- not yet!!!!

But Lapidus SHOUTS BACK --

LAPIDUS

Your buddy said we had five minutes three minutes ago. If you're coming with us, this is it!

Hurley is now ONBOARD with the LIFE RAFT as the GIACCHINO FINDS A NEW GEAR... NO TIME now, Jack RUNS across the deck for KATE -- GRABS her hand right before she disappears below --

JACK

Kate -- come on!

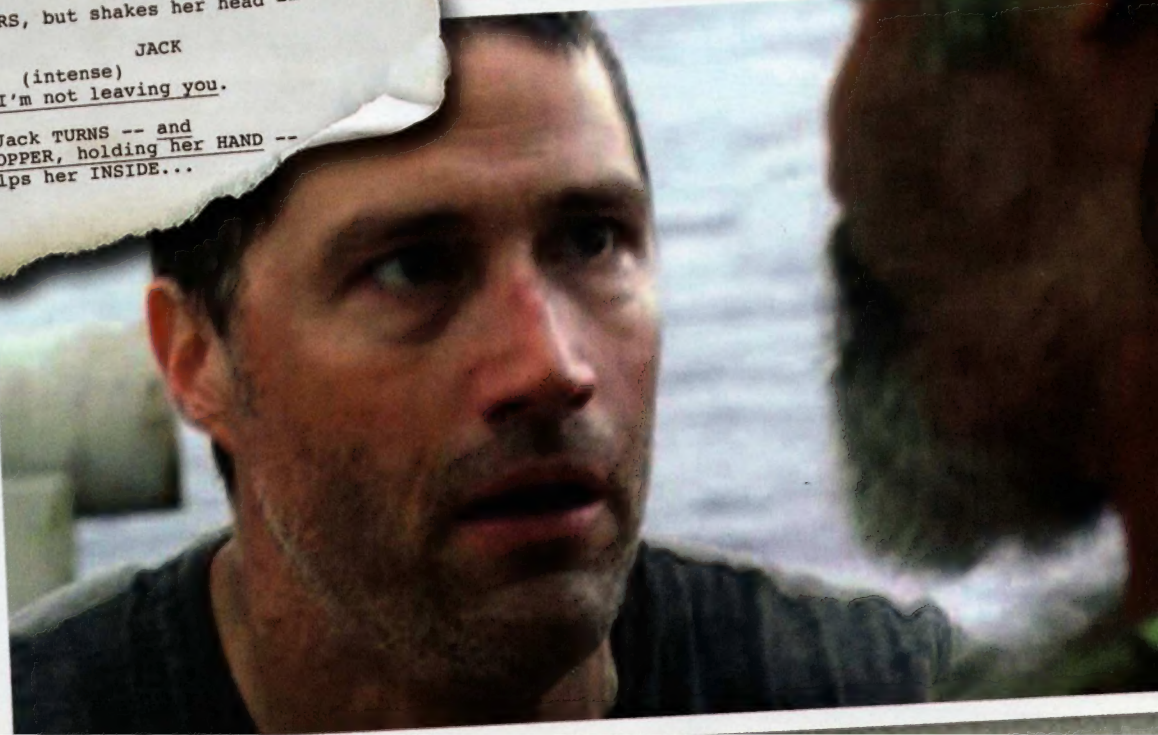
She TURNS, sees the spinning ROTORS, but shakes her head --

JACK

(intense)
I'm not leaving you.

KATE
We're not leaving Jin.

No time for a DEBATE this time. Jack TURNS -- and now he's RUNNING BACK FOR THE CHOPPER, holding her HAND -- they reach the chopper and he helps her INSIDE...





Black Box

Oceanic 815 Flight Recorder

Sun sees them board, suddenly ALARMED --

SUN
What happened? Where's Jin?

But before either Jack or Kate can answer that question --

LAPIDUS
Hold on, people. Here we go!!!

Wait? Already! And we're ON DESMOND NOW --

Lying on the chopper floor -- reaching into a hard to get to spot -- DUCT TAPING OVER the exit path of the bullet.

DESMOND
Just need one more minute!

But now the ROTORS NOW BEATING HARD. Desmond SITS UP and scrambles TO THE DOOR to find Sayid swinging up inside and he looks out TO SEE --

Not only is the CHOPPER RISING -- they are already TWENTY FEET OFF THE DECK!

DESMOND (CONT'D)
Wait! -- no -- not yet!!!

But they continue to RISE HIGHER AND HIGHER AS --

INT. FREIGHTER - ARMORY - DAY

CLOSE ON THE BLINKING RED LIGHT as Michael lifts the NITROGEN HOSE... depresses the NOZZLE...

And nothing comes out. It's EMPTY.

PUSHING IN ON MICHAEL NOW. Slowly. MAKING A REAL MOMENT OUT OF THIS -- knowing that he's completely and totally screwed. And wondering what to do NOW when...

THE WHISPERS.

Michael SPINS towards the sound of them...

But there's NOTHING behind him.

He slowly turns back.... And --

CHRISTIAN SHEPHARD is just a few feet from him. Standing beside the bomb. Michael is SHOCKED SPEECHLESS as Shephard looks down at him with a simple finality --

SHEPHARD
You can go now, Michael.

ON MICHAEL. Confused by the fact that a stranger is here with him. Even more confused by what he just said --

MICHAEL
Who are you?
But before Shephard can answer that question, WE SMASH CUT TO:

INT. FREIGHTER - CORRIDOR - DAY

Jin runs down a corridor, turns and runs down another corridor, now heads up a flight of stairs...

INT. FREIGHTER - UPPER DECK - DAY

He TOPS THE STAIRS hurries for the DOOR, BLASTS OUT onto --

